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SECOND AND FINAL INSTALMENT!

BIG IDEAS FROM ST. LOUIS

Specimens of what our 1919 Volume of Proceedings contains; just enough from each address to make you want more. Send \$1.50 to our Treasurer, James McIlroy, Jr., Mt. Oliver Station, Pittsburgh, Pa., if you want the complete account. These are only short extracts from the splendid addresses.

THE TRAINING OF THE SUPERVISOR.

ARNOLD J. GANTVOORT, *Principal, Department Public School Music and Director of Sight Singing Classes, College of Music of Cincinnati, O.*

I have divided my subject into four rather unequal parts; headed: (1) Preparation by general education; (2) Preparation by general musical education; (3) Preparation by means of special education, and (4) General adaptability and natural ability, which may or may not be considered special preparation.

Preparation by General Musical Education

The preparation of the ideal music supervisor should include wide general musical knowledge of every kind, which should include (1) sufficient piano study to enable him to play at least ordinary piano accompaniments "prima vista", and more difficult ones after some study, in order that he may be able to *show* student accompanists *how* the accompaniment *should* be played, should also be able to play the voice parts from the vocal score in such a manner as to bring out strongly any particular voice part for the chorus to hear, while at the same time the other voice parts are heard, a quality many accompanists do not possess.

The general musical knowledge should also include (2) ability to sing correctly prima vista, the greater portion of any voice part of a modern composition containing all sorts of modulations, (3) Furthermore the ideal supervisor should be so thoroughly prepared as to be able to tell, when the whole chorus is singing, which voice part made a mistake, and of what the mistake consisted. Who has not experienced and resented the wasting of the time and the energies of a chorus, by the indefinite statement of the director: "That was not right, Do it again" without stating who and what was wrong. Ability to do this can only be acquired by (4) a thorough knowledge of harmony, such a knowledge would also (5) enable him to harmonize any melody which is to be sung by any of the four voices. (6) A good working knowledge of two and three part counterpoint is also vitally necessary to the ideal music supervisor in order that he may be able to write illustrations for his class, examples of independent part-singing for the first studies of this interesting work, which usually consists of parallel motion of the voices in thirds and sixths, while if prompt good results are to be obtained it *should* consist of contrapuntal voice work. (7) A comprehensive knowledge of music history and the development of the musical art upon which he may base his ideas of the musical development of his classes, and for the purposes of interesting comment upon the music to be studied. One of our great psychologists has stated that the development of the child is but a repetition of the development of the whole race. Our methods of teaching should, therefore, be based upon the history of the musical development of the race. (8) While it is too much to expect of even the ideal music supervisor the ability to play upon *all* the musical instruments of the orchestra, he should know how to *tune* the stringed instruments for pupils and to teach them how to do so and should know

the musical principles of the construction of all the other instruments of the orchestra, the woodwinds and the brasses. (9) He should be able to make simple orchestral scores of arrangements of accompaniments to songs and choruses in case these are not obtainable. To do this he should know the keys of the various transposing instruments used in the orchestras, such as the horns, cornets, and clarinets. More or less ability in score reading (preferably more) is another essential qualification of the future ideal music supervisor. This is not so difficult to acquire as it seems at first, and can be learned by any one who can readily read a four part vocal score, for the orchestra is also divided into separate choirs.

THE RELATION OF THE WOMAN'S CLUB TO THE MUSICAL LIFE OF THE COMMUNITY

MRS. WILLIAM D. STEELE, *Chairman of Music, General Federation of Woman's Clubs, Director of Educational Department of National Federation of Woman's Clubs, Sedalia, Mo.*

And now let me call your attention to some lines along which the women's clubs are working in their communities, viz.:

(1) They are fostering community singing, and bringing about the permanent organization of community choruses.

(2) They are still working on post-war musical activities, co-operating with the W. C. C. S., the welcome home celebration, demobilization of the flag exercises, allowing no public gathering to be without patriotic song. In connection with this we wish to call attention to one point which has been overlooked in the singing of our national anthem; it is this: We do not stand *at attention* while we sing. The clubs have been trying to educate their communities along this line.

(3) The clubs are working for the preservation of community history, folk lore, legendary, and folk song. They are encouraging pageantry, Christmas celebrations, festivals, in which all of the people may take a part.

(4) There are civic needs which many of the clubs are financing. They are giving free Band concerts in the parks, doing settlement work, presenting Municipal Christmas trees.

(5) They are working for better music in church and Sunday School and in the picture shows, and are sending music into the prisons.

(6) They are working for legislation making music an accredited study in public and rural schools, and are backing the supervisor in his work.

(7) They are creating a sentiment in Parent-Teachers Associations for more music in the home. In some states the slogan is, "A music book, and a music instrument in every home."

(8) They are working to have no National Holiday celebrated without its own appropriate music. Labor Day, Mother's Day, Flag Day, Arbor Day as well as on Christmas day all have their songs and the people should know and sing them.

These are a few of the lines along which the Clubs are working to serve their community, and they stand ready to be of assistance in every forward movement. They are thoroughly awake and alive to the tremendous significance of music in our schools. The work of the supervisor may be facilitated and made easier if he will call to the support the club women of his community. Why not capitalize our organization for the benefit of others? Have you ever done this? If not, use this wonderful power for carrying on and making easier your work.

And now may I ask the National Supervisors' Association how the

Women's Clubs and the Musical Clubs of America may be of greater service to you in carrying forward the great educational movement in which you are engaged?

If you will prepare for me a letter, pamphlet, or an outline of concrete work, or suggestions of lines along which these two organizations may be of real aid, I promise that it will reach every Federated Musical Club (six hundred in number) and every Federated Woman's Club (nine thousand in number) in America.

The Club, the Supervisor and the Community move hand in hand. Co-efficiency, co-leagueship, co-partnership, concurrence of ideals, concert of action, fraternity of interest—these are the elements which will bring about that "Ultima Thule", for which supervisor, musician, and community are working,—a musical nation.

THE NATIONAL WEEK OF SONG

NORMAN H. HALL, *Chicago, Illinois.*

What is the National Week of Song and what does it propose to accomplish that is not now being accomplished by other means? Briefly, it is a movement in the interest of community singing, a movement to help make America a singing nation. It proposes to assist in awakening and developing a national and patriotic spirit, to amalgamate our people, to inspire them with high ideals, and to teach them to love good songs and good singing. In fact, it is the purpose of the National Week of Song to help accomplish all that your song leaders are trying to accomplish by the institution of community singing.

With regard to the time in the year when the National Week of Song is to be observed, and the character of the program for its observance, the time for the event has been designated as that week in February in which Washington's Birthday occurs. This time was chosen as being best because the work in the schools was well under way. Thanksgiving, and the Christmas and New Year's holidays were over, and far enough in the past so that there would be ample time for awakening an interest in other things, and at that season there is more attention to indoor affairs, such as concerts and similar events, than at any other time. Further, the fact that Washington's Birthday is one of the days in the week set apart for the observance of the National Week of Song, is a real asset, because it adds significance to the event.

In this connection, I wish to emphasize the fact that the general purpose of the National Week of Song is identical with the purpose of every leader of community singing. It is to acquaint the people of our country with songs of the better sort, songs that are elevating, the best of our national and patriotic songs, our home and folk songs, and the best of the world's inspirational, sentimental, and classical songs. Therefore, if you wish to be in harmony with the true spirit of the occasion, you will use such songs as these—songs that quicken the heart-beat and inspire the soul. It is such songs that truly represent the spirit of the National Week of Song.

MUSIC AS A MEANS OF SOCIALIZATION

E. GEORGE PAYNE, *Principal Harris Teachers' College, St. Louis, Missouri.*

Recent years of educational progress have brought about a transformation in educational theory and have witnessed a marked tendency to reform educational practice on the basis of this theory. We have come to regard education purely with reference to its effect upon some form of behavior

of the individual. We no longer consider the function of education to be the giving of information about arithmetic, geography, history, music, etc., but regard it as a means of securing to the individual the right sorts of social actions and of developing in the individual the right kinds of feelings, attitudes, points of view, ideals, and sentiments about social practices. We look upon the various subjects in the curriculum as means to this end.

This new conception of education is opposed to the old disciplinary notion which assumed that the purpose of training is to discipline the mind, and, that when the mind is once well trained, a person is fitted for any situation where intelligence is demanded. This new view of education has been making itself felt in the twentieth century in concentrating attention upon the need of relating the instruction to the pupils' experience in such a manner as will insure the modification of their behavior and provide for larger control of conduct in the future. At the same time the tendency has been to regard behavior in its social aspects. Therefore, educational writers and speakers of the twentieth century have put unusual emphasis upon the social aim of education. Educators now usually agree that the outcome of education shall be either fixed behavior,—that is, habits—on the one hand, or attitudes, ideals, points of view, and sentiments as controls of behavior on the other. They also agree, as I indicated above, that the emphasis shall be upon the behavior of the individual in its social bearing.

I wish here to center attention upon another element in the situation, for I am sure it has not received sufficient emphasis, and by many it has been neglected altogether. I wish to call attention to the conditions in society for which we wish to develop controls in children through school instruction. The important questions to my mind to ask and answer are: What kind of controls or behavior is the child going to need in his social life to make him an effective individual? Over what sorts of situations must the child gain mastery? What sort of values must we develop in the child that will lead him to control his ever-increasing leisure for his own and the social good? The problem of the educator musician is to discover what music can do in accomplishing these results. Has music a function in the life of the individual in giving him a new squint at life? What does it add to the mental life that will make the individual a more wholesome citizen? In my opinion, we are practically more concerned with socializing the child than we are with socializing the curriculum. In fact we are primarily interested in the child and the social life and conditions he is to master, and only incidentally in the curriculum. We are interested in the curriculum only in so far as it will prepare the child to control his environment now and as an adult later on. That is, we are actually concerned with the health of the child, with his play and recreation, with his bodily vigor, with his vocational information and fitness, with his citizenship, with his voting, with his moral actions, and how he is to help control the conditions in society whereby he can save these in abundance. Moreover, we are interested in the curriculum only in so far as it will get good health and bodily vigor, as it will lead individuals to play and enjoy profitable recreation, as it will give vocational fitness, and in so far as it will make a moral, upright, and effective citizen.

REPORT OF COMMITTEE ON THE COMMUNITY SONGBOOK

*By the Chairman, PETER W. DYKEMA, The University of Wisconsin, Madison.
The Service Version of the Star-Spangled Banner*

In the Liberty Edition there appeared a new arrangement of the "Star-Spangled Banner" called the Service Version. Although there has been

presented in our official Journal some explanation of the reasons for this version, interest in the subject is so keen that a restatement with some addition may well be made at this time.

The story of the deliberations of this Committee of Twelve is one of many hours of investigation and discussion. From the conferences and a vast amount of correspondence, came the version as printed. The determining of the melody by following the folk song idea was a comparatively easy problem. The committee was unanimous regarding the version of the melody. The question of the harmony could not so easily be determined by reference to the singing of the people, because with us at least, the Star-Spangled Banner is essentially a unison song. The Committee had difficulty in arriving at a suitable harmonization. Especially marked were differences of opinion regarding the treatment of the first four measures of the chorus. Protracted discussion failed to bring about a unanimous opinion as to the best bass for this portion (naturally with corresponding tenor and alto). However, the version finally selected received the support of a decided majority of the members.

Here is a version which is presented as being sensible, dignified, and simple. It will undoubtedly be widely used. Whether it is the final version can be settled only by the real judges of all folk material—time and the people.

We have tried to teach everybody this version of the Star-Spangled Banner. We have staked our reputation on it. We had plates made of it and had it put into the newspapers and editorials written about it. The only thing we say about this version that is an advantage over any other version, in addition to its intrinsic merit, which we, of course, believe in or we shouldn't give it, is that so far as we know, it has a far better chance of standardization than any other version ever dreamed of. There are more people who are going to use it. There are more publishing firms that are going to use it, and there are more general influences that are using this than has ever been using any other version. Your Committee, representing you, and we believe in close touch with your desires, felt that this was the version that ought to be used. The only argument I am now putting to you as aside from that beyond accepting our judgment is this question of the great forces that are now making toward standardization. Therefore your committee says—give the effort at standardization one more trial, and we think you have a mighty good chance of having the final version now. Of course, it is only a chance. We think it is about ninety-five to one, but it is a chance just the same!

In the meantime, it is a matter of interest to know that this version is printed in the three million Army Song Books printed and distributed free of charge by the War Department to all men in the service, and that it is also to appear in the books now being printed for the Navy and the Marine Corps. The band books corresponding to these song books, which are supplied to all bands in the service of the United States government, also follow this version. The Boston Symphony Orchestra uses this version at all of its concerts. Moreover it is used exclusively by Ginn and Company, C. C. Birchard and Company, the Oliver Ditson Company, Silver, Burdett, & Co., American Book Co., Scott, Foresman & Co. and the Victor and Columbia Talking Machine Companies, and a number of other music publishers. Band and orchestra parts corresponding to the Service Version are issued by the Birchard and Ditson companies. The latter Company also issues the song as a solo in three keys, for high, medium, and low voice, in a beautiful folio edition, and is printing eight octavo editions embracing a variety of arrangements.

THE ATTITUDE OF LABOR TOWARD MUSIC EDUCATION

CHARLES B. STILLMAN, *President American Federation of Teachers, (which is affiliated with the American Federation of Labor) and Secretary of the Committee on Education of the American Federation of Labor, Chicago, Illinois.*

Labor has recognized that the key to the educational situation is the teaching, and that it is impossible to secure the right kind of teachers without making it financially possible for the right kind of teachers to stay in the game and to attract that kind of teacher to take up preparation for teaching. Labor knows that the normal schools of the country are only three-fifths—most of them only one-half—full now; that in the Washington City Normal School they have entered in their classes nine where it has formerly been ninety. Labor, knowing the value of craftsmanship, is alarmed when it sees the prospects ahead of its children being under the instruction of persons who are not craftsmen in their line. They are advocating upward revision of school revenues and upward revision of teachers' salaries. They insist, and a large number of teachers are commencing to insist, that that is the urgent professional matter before the schools of the country at the present time. We might as well face the fact that our education is falling down, our system is cracking. Whether that is true in your particular field of music I am not so sure. You will find that labor is solidly back of this proposition, namely, that if the school situation is to be saved, teaching must be made, in the first place, self-respecting and, in the second place, self-supporting.

That alone ought to demonstrate that labor has a peculiar appreciation of what we call cultural subjects. Among cultural subjects music is one of the most prominent. Laborers are paying out enormous sums of money in the aggregate for private instruction in music which the community should be furnishing them free. All they need is a very slight amount of guidance for them to see the folly of their contributing from their own pocket-books and meager earnings for musical education that should be paid for by the taxes which they pay directly or indirectly. You will find that any approach along that line on your part in the community will be met.

The value of music or of any other subject must be determined by its effect on society, on social relations, and it is in that particular phase that our educational system as a whole has been falling down. I leave it to you as to how far it applies to music.

Music can be made a community enterprise. Music can be made a training in co-operation, and the very spirit of music is violated if it is not made of thoroughly democratic things. On all of those grounds you can count absolutely on the support of organized labor, because organized labor is fundamentally interested in securing the best education facilities for the children of all the people.

REPORT OF THE COMMITTEE ON SUNDAY SCHOOL HYMNAL

ELEANOR SMITH, *Chairman.*

Your committee on Sunday School Music takes pleasure in reporting the completion and publication of the Sunday School Hymnal, the initial steps toward the completion of which were taken at our 1911 meeting in Detroit.

The book as it stands embodies principles to which the Conference assented at the Detroit meeting. These were in brief: (1) That its contents embody universal religious truth; in other words, doctrine which is subscribed to by the majority of Christian people. (2) That such phases

of the truth as are best adapted to the understanding of young people be expressed in good and simple poetry set to beautiful, dignified and childlike music. That this music be not less good in quality than the best secular music for children. (3) That religious folk-songs, songs in artistic form by standard composers, and such Church hymns as are interesting to children and appropriate to their use, make up the contents of the book. (4) That no secular arrangements or quasi-religious music of a secular character be admitted.

The Children's Hymnal consists of 265 songs and hymns. Forty-five songs are intended for children of nine years and under. A second group of seventy songs is more appropriate for older children. A third section consists of fifty carols. A smaller group of songs and part-songs is designed for use by the Sunday School choir. Eighty hymns are included. These are all tuneful and familiar and will be useful in making the connection between the Sunday School and the more formal Church service.

The members of this body by helping to spread a knowledge of The Children's Hymnal will undoubtedly help their own work along. We are all interested in good material for children. Every good song that is learned makes it easier to teach another good song; every bad song bars the way for what is desirable. Many superintendents and Sunday School teachers not only need guidance,—they want it. By telling them of such books as these we are aiding in the propaganda for better music everywhere.

REPORT OF THE EDUCATIONAL COUNCIL, MUSIC SUPERVISORS' NATIONAL CONFERENCE

WILL EARHART, *Chairman*

Except for the implication carried in the title, the functions of the Educational Council were not officially prescribed. Prior to the St. Louis meetings, therefore, where the Council was to meet and begin active work, it was essential that the opinions of the members be gathered, in order to shape the policies and immediate program of the Council. Accordingly, the chairman of the Council sent out a circular letter to the members, asking them to suggest topics for discussion in St. Louis, and making suggestions of some such topics. In the replies received, extended by some further correspondence, ten topics were set forth as being appropriate for discussion at the St. Louis meetings. The deliberations there, however, resulted in combining topics in two cases, reducing the number to eight. These are as follows:

1. Music Credits in Colleges and Universities and Propaganda for more advanced study of Music in High Schools.
2. Courses for Training Supervisors of Music and the Grade Teacher in Music.
3. Extension of Music to all Schools not at present including it.
4. Inquiry into salaries, living conditions and expenses of Supervisors of Music.
5. Preparation of suggestions for Standard Courses in Music for Elementary Schools.
6. Definition of Attainments specified in Courses of Study in Music as an aid toward defining Standards of Measurement.
7. The Development of Vocational Music Study in Grammar Schools and High Schools.
8. Articulation of School and Community Music.

It is evident that these topics not only provide a broad and strong program for work, but that collectively they outline a conception, held by the members alike, of the functions and duties appropriate to the Council.

THE DEVELOPMENT OF THE MUSIC OF THE NEGRO FROM THE FOLK SONG TO THE ART SONG AND THE ART CHORUS.

JOHN WESLEY WORK, *Professor Latin and History,*
Fisk University, Nashville, Tenn.

The Folk Song of the American Negro is American Soul, a large part of American life interpreted and translated into African Melody. It is a close communion of African form with American spirit. The distinguishing features of this form are scale, syncopation, rhythm, melody, and an almost unvarying arrangement of verse and chorus.

If there is any one quality which is more prominent and more impressive than all others in this music, it is the quality of rhythm. More than any other quality, it gives the music its peculiar character. A conception of Negro Folk Song Music without this exquisite rhythm ever progressing towards perfection, is a conception of the day without the light of the sun. Without a clear understanding and appreciation of this fact, there can be no proper conception and appreciation of this music. When we hear it in its natural environments and indigenous conditions, we are at once impressed with this sense of rhythm. It is rhythm, rhythm, everywhere—the whole atmosphere is rhythm—and voluntarily our vitalized emotions, often find expression in a motion of our bodies, the rhythmic sway, the rhythmic pat of the foot, the rhythmic clap of hands, telling the soul's experience of overwhelming happiness. The rhythm of the Negro's music is, to him, impelling. Did you ever notice a crew of Negro laborers? Were they not singing? Were not their hammers, or their drills, or axes, rising and falling to the rhythm of some song? They always work well, they always fight well, when working or fighting to the accompaniment of their music.

The African Folk Song is constructed upon the verse and chorus plan. The leader expresses the subject and meaning of the song and the chorus repeats and emphasizes. Often the chorus is one simple expression but it is reiterated in such manner that there is no mistaking its meaning, or its importance. Some times it repeats each verse but it is always emphasizing and driving home the thought of the verse. It is a striking fact that the African's form of musical expression which he contributed towards the creation of the Folk Song of the American Negro, has persisted through the centuries, and preserved its identity almost without change. The one noteworthy change, which is an American contribution, is the addition of one note, flat seven, to the scale, making a sexatonic scale the vehicle of American Folk Song Music. This flat seven is a surprise note in the scale and quite probably expresses the surprise of the African at the newness and strangeness of the New World.

There are no secular Negro Folk Songs worth the name. What we find are almost always worthless fragments or unworthy doggerel. But there are thousands of sacred songs more or less valuable, that have sprung from the heart of the Negro, giving him inspiration, hope and courage, and bringing to him joy and consolation. All these songs are based upon the Scriptures. They go over the whole scope of the Bible from Genesis to Revelation. Every individual song draws its inspiration from some biblical expression, thought, or event in sacred history,

To the slaves this was more than a Messianic prophecy; it was the promise of liberty.

With this folk music as a source, a religious and social history of the South could be written; the Bible could be reconstructed.

In the study and interpretation of these songs it must always be kept in mind that they were the means of the Negro's communication with his own people and with God. They were not meant to be understood by any other. This explains the fact that most of their songs have dual meanings, one apparent, and the other hidden.

The most noteworthy and a really sublime characteristic of this Folk Music is that in all the hundreds of songs we have found there is no trace of any sentiments of bitterness, hatred or revenge. It is the music of hope, faith, joy, courage, patience, endurance, humility, and of Love. It sets and maintains the highest standards of religion and ethics and employs

GENERAL DISCUSSION.

DR. DANN: If it is true that the pupils from the violin classes go to private teachers I should consider that a distinct compliment to the class. I do not share in the belief that the public schools will monopolize piano teaching and eliminate the private teachers.

MR. GIDDINGS: The private teacher will not be eliminated but will be taken into the public schools where she belongs.

MRS. HAAKE of Evanston, Ill.: It will at least eliminate the poor teacher. Some of us are afraid of technic. We can't get along without it.

MRS. HENNIGER of St. Louis: Technic without rhythm means nothing. Poor sightreading is due to lack of rhythmic feeling. Pay attention to technic but base it on rhythm.

MR. HAMILTON of Wellesley, Mass.: There are two ways of teaching music: 1. By outside instruction. 2. by inside instruction. I never before realized the possibility of class work in schools. The success of European instructors is due to class work. I distinctly approve, but outsiders, pupils, and teachers should be permitted to attend these classes and be free to ask questions.

MR. BRAUN of Pottsville, Pa.: Why not a combination of both private and class work? I have worked most beneficially in this way with classes of sixteen to eighteen. But a class of four is the ideal one. The private music teacher can give two half hours per week. Combine with class work, and they improve and are properly placed. I am very much in favor of class work. From the private music teacher's standpoint it is feasible.

MR. ENZIGER of St. Louis: Whenever supervisors are ready to form applied music courses they should consult the musician. The surest way to get co-operation between the private teacher and the public schools is to adopt a certain standard. The individuality of the private teacher should be allowed to move. If piano music is allowed to be taught outside of schools then private teachers should be permitted to use their own methods.

MR. KROEGER: The matter of grading is hard. This matter should be standardized and yet be flexible so that a first class private teacher is not out. In regard to classes: the public schools after all are the place for the development of music on an educational basis. Our great American composer is going to come from the American public schools. When we get into the third, fourth, and fifth grade in piano it is very hard to teach in classes. A teacher has two types of pupils and cannot divide his attention, cannot approach his pupils in the same way at all. A first-class teacher uses a different method with every pupil. The class work is excellent for elementary grades, but in the in-between part the work must be individual. The private teachers should give aid to the public schools. Children like music, I believe that. We music teachers must drop being so purely technical.